

EG-1 COLOUR

CAMERA SCRIPT

02347/2232

STUDIO T.C.6

DOCTOR WHO 4X

"IMAGE OF THE PENDALE"

by CHRIS BOUCHER

Tx '77

| | |
|-----------------------------|-------------------------|
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| Electronic Effects Op. | DAVE JERVIS |
| Vision Mixer | SUE THORNE |
| Floor Assistant | BARBARA SIMONIN |
| Senior Cameraman | PETER HIDER (Crew 10) |

Spool: 410788

Time: 24'44"

SUNDAY AUGUST 21st 1977

T.C.6.

| | |
|-------------|------------------------------------|
| 1030 - 1300 | Camera Rehearsal |
| 1300 - 1400 | LUNCH |
| 1400 - 1800 | Camera Rehearsal |
| 1800 - 1900 | DINNER |
| 1900 - 1930 | LINE-UP |
| 1930 - 2200 | <u>RECORD VTC/6HT/B19181/EO/ED</u> |

-----ooooo-----

E P I S O D E T W O

D O C T O R W H O 4 X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor TOM BAKER
Leela LOUISE JAMESON
Thea Ransome WANDA VENTHAM
Martha Tyler DAPHNE HEARD
Dr. Fendelman DENIS LILL
Ted Moss EDWARD EVANS
Jack Tyler GEOFFREY HINSLIFF
Maximillian Stael SCOTT FREDERICKS
Adam Colby EDWARD ARTHUR
David Mitchel DEREK MARTIN
Hiker GRAHAM SIMPSON

EXTRAS

Security Guards David Elliott
..... Roy Pearce

- 1 -
"DOCTOR WHO"

IMAGE OF THE FENDAHL

by CHRIS BOUCHER

EPISODE TWO

TELECINE 1: (DUR: 28") PRE-RECORDED

MUSIC - 31"

OPENING TITLES

REPRISE Dr paralysed in woods.

LEELA PUSHES OPEN
COTTAGE DOOR.

GUN BLASTS DIRECTLY
AT CAMERA.

Leela spins
round against
outside door.

EP.2
TELECINE 2.

Ext. Wood. Night. (DUR: 26^u)

The dragging sounds coming very close. The DOCTOR takes a deep breath and holds it. He closes his eyes and visibly relaxes.

The unseen horror sounds to be just beyond the bushes.

Slowly the DOCTOR begins to sway backwards and forwards. Suddenly he exhales sharply.

THE DOCTOR: Come on! Legs come on! No, not that way, this way!

THE DOCTOR: That's it. Legs run! Left, right! Left, right! Left, right!

Head down, his movements oddly uncoordinated and jerky he walks away.

END TELECINE 2.

IA 3A

1. 1 A IA, INT. COTTAGE, NIGHT.

CU Tarot card
on f/g table.

PULL OUT to
find MOSS R of
frame.

PAN him R as he
re-loads gun,

then TIGHTEN as
he Xs to door.

(HERE AND THERE
AMONG THE
MORE NORMAL BRIC-
A-BRAC ARE
SOME SLIGHTLY MORE
SINISTER ITEMS -
A JAR CONTAINING
A PICKLED TOAD,
ANOTHER FULL OF
SMALL BONES
POTS OF FUNGI AND
BUNDLES OF HERBS,
SEVERAL CORN DOLLIES,
A SMALL GLASS
SPHERE, A
SET OF TAROT
CARDS PARTIALLY
LAID OUT ON A
SMALL TABLE.)

TED MOSS,
DRESSED IN A
DUFFLE COAT WITH
THE HOOD PULLED
UP IS FACING
THE EMPTY DOORWAY.

HE IS HOLDING
A SHOTGUN WHICH
HE IS, HURRIEDLY
RE-LOADING.

HE THROWS THE
DUFFLE COAT HOOD
BACK AND MOVES
WARILY TOWARDS
THE DOOR.

HE IS SLIGHTLY
CROUCHED AND
POINTING THE SHOTGUN
IN FRONT OF HIM.

(3 next)

- 4 -

(Shot 1 on 1)

HOLD LEELA/MOSS
as she pushes
him into armchair

AS TED MOSS REACHES
THE DOORWAY
LEELA REACHES
OUT FROM WHERE
SHE IS HIDING
AGAINST THE
OUTSIDE WALL.

SHE GRABS THE
SHOTGUN NEAR
THE MUZZLE
AND SLAMS THE
BARRELS UPWARDS
INTO MOSS'S
FACE.

HE LETS GO OF
THE GUN AND FALLS
BACKWARDS WITH
A CRY.

LEELA SWINGS
THE GUN INTO A
FIRING POSITION
AND MOVES SWIFTLY
TO WHERE MOSS
IS LYING CLUTCHING
HIS NOSE AND MOANING.

SHE STANDS
OVER HIM AND THRUSTS
THE MUZZLE OF THE
GUN AT HIS FACE.

HE GOES VERY
STILL AND STOPS
MOANING)

2. 3 A
0 2-s LEELA/MOSS
fav. LEELA

LEELA: That shot will be your
last.

MOSS: I didn't know it were
you.

3. 1 A
CS door - JACK
enters, picks up
stick from cam L
of doorway and Xs
down to 3-shot
JACK/LEELA/MOSS

LEELA: Well, you know now.

(JACK TYLER
COMES IN SILENTLY
BEHIND LEELA.

(3, next)

(Shot 3 on 1)

JACK TYLER
IS A TALL, THICK-
SET, DARK
YOUNG MAN.

HE PICKS
UP A WALKING--
STICK FROM THE
CORNER OF THE
ROOM AND MOVES
TOWARDS LEELA)

MOSS: You was trespassin'.

4. 3 A
2-shot JACK/LEELA

JACK: So were you Ted Moss. Put
the gun down, Miss.

(LEELA DOES NOT
MOVE.)

JACK TOUCHES
THE WALKING--
STICK IN THE
SMALL OF HER BACK)

I said put the gun down, Miss.

5. 1 A
ACU MOSS

LEELA: Kill me and your friend
dies too. /

6. 3 A
2-s JACK/LEELA

MOSS: She's a nutter, Jack,
she means it. /

JACK: He ent no friend of mine
so tha's a chance I'm prepared to
take. The gun Miss.

AS JACK takes gun
HOLD his X to
small table,
he turns up
lamp

(LEELA HOLDS THE
GUN OUT - JACK
TAKES IT.)

HE HANDS HER THE
WALKING STICK IN
RETURN AND GOES
TO TABLE)

(1, next)

(Shot 6 on 3)

JACK UNLOADS IT)

JACK: (cont) Right. Now p'raps you'll explain what you're doin' in my gran's cottage.

7. 1 A
C 2-s LEELA/MOSS

MOSS: She -

JACK: Both of you.

5A

8. 5 A
2. INT. COLEY'S LAB. NIGHT

MIS Skull,
it pulsates with
light;

(CU OF THE
SKULL.)

TIGHTEN TO CU
(It is straight
into cam)

IT IS GLOWING MORE
AND MORE INTENSELY)

MIX

1B 3B

9. 1 B
3. INT. FINEDELMAN'S LAB. NIGHT

CU THEA

(THEA IS DEEP
IN HER TRANCE.)

(3, next)

(6)

(Shot 9 on 1)

- 8 -

10.

3 B

MOS COLBY
entering.

PAN him R to
2-s COLBY/
THEA.

(He turns her
towards himself)

THE DOOR.
OPENS SLOWLY.
ADAM COLBY PEERS
ROUND IT, THEN
SLIPS INSIDE)

COLBY: Thea, what are you doing?
Fendelman'll go barmy - barmier -
if he finds you messing -

(NOTICES HER
CONDITION FOR THE
FIRST TIME)

Thea?

(TAKES HER BY THE
ARM)

Thea?

(SHE IGNORES
HIM COMPLETELY)

What's wrong? Thea!

1B 2A

11.

2 A

MS MITCHELL
reading magazine

4. INT. PRIORY KITCHEN NIGHT.

(MITCHELL IS
DRINKING A MUG
OF COFFEE)

- 8 -

(2 next)

(7)

(Shot 11 on 2)

He lowers mag.
looks to window
then resumes
reading.

(HE STOPS TO
LISTEN FOR A
MOMENT AS THOUGH
SOMETHING OUTSIDE HAS
HAS CAUGHT HIS
ATTENTION.)

RECORDING PAUSE

12. 2 A MCGU MITCHELL

(repeat of
scene up to
here)

(HE SHRUGS
SLIGHTLY AND
RETURNS TO
DRINKING HIS
COFFEE)

13. 1 B CG Cam L of
Window.

PAN R to door
as it is burst
open.

(HE STOPS AGAIN
TO LISTEN. THIS
TIME THERE IS A
DEFINITE SOUND -
A DRAGGING NOISE
ON THE GRAVEL
OUTSIDE.

HE TURNS TO
LOOK AT THE
DOOR.

14. 2 A MCGU MITCHELL

IT BURSTS OPEN
WITH A CRASH.)

(3, next)

(Shot 14 on 2)

He rises
knocking over
chair

(A LOOK OF HORROR
REGISTERS ON HIS
FACE)

15.

3

B

C 2-s

COLBY/THEA

5. INT. FENDELMAN'S LABORATORY. NIGHT.

(COLBY HURRIEDLY
AND A LITTLE
HAPHAZARDLY BEGINS
TO SWITCH OFF THE
SCANNER.)

(HE SHAKES THEA.)

COLBY: Thea?

(THERE IS A
BLOOD-
CHILLING SCREAM
FROM THE KITCHEN)

Good grief! Thea, wake up!

THEA: What? (GLANCES ROUND) Yes...
I...Adam. What are you doing? What
is it?

COLBY:
Let's get out of here. That scream
came from the kitchen.

THEA: What scream, what are you
talking about?

PAN them
L to door.

COLBY: (BUSTLING HER OUT) Never
mind.

(HE RAPIDLY
TURNS OUT THE
LIGHT AND SLAMS
THE DOOR)



1B 2B 4B 5C

16. 4 B 6. INT. PRIORY KITCHEN. NIGHT.
CS MITCHELL'S
body

(OUTSIDE DOOR
IS OPEN. MITCHELL
IS SPRAWLED ON
THE FLOOR.)

HE IS DEAD. THE
EXPRESSION ON HIS
FACE IS GHASTLY.

17. 1 B
CS Open door
PAN R to Int. door
It opens -
COLBY/THEA
enter. HOLD
their X down
to corpse.

THE INSIDE
DOOR BURSTS
OPEN AND COLBY
RUSHES IN FOLLOWED
BY THEA)

COLBY: Mitchell!

(HE CROSSES TO
THE BODY AND
LOOKS, THEN TURNS
AWAY QUICKLY.)

That expression, it's the same
as the other one.

(THEA MEANTIME
IS EXAMINING THE
BODY, FAIRLY
DISPASSIONATELY)

THEA: There's a blister on his
neck.

(ENTER THE DOCTOR
QUIETLY THROUGH
THE OPEN OUTSIDE
DOOR)

Could be a birthmark.

COLBY: How can you be so
dispassionate! The man is dead,
Thea!

(4, next)

(Shot 17 on 1)

PAN COLBY +
THEA R.

(THEA SWAYS ON
HER FEET)

PAN DOWN
as she falls.

THEA: Adam!

(THEA COLLAPSES)

COLBY: Thea!

(COLBY GOES TO
HELP HER.)

18. 4 B

MCU DOCTOR
in doorway.

THE DOCTOR: Don't touch her!

PAN him L to
MITCHELL

(COLBY PAUSES
UNCERTAINLY)

Don't touch her.

(THE DOCTOR CROSSES
TO MITCHELL'S BODY
AND EXAMINES IT)

13 A ~~shot to~~
2-shot
DOCTOR/COLBY

How many deaths have there been?

COLBY: Deaths?

THE DOCTOR: Like that! (POINTS TO
MITCHELL)

COLBY: Two. Now look, what the

THE DOCTOR: (NODDING AT THEA) No!
you look!

R E C O R D I N G B R E A K

(W)

19. 2 B MCS THEA

The halo lights
around her
TIGHTEN TO CS

SLOWLY TWO BROAD,
FLAT RIBBONS OF
WHAT APPEARS
TO BE BLACK
SILK MATERIALISE
ACROSS, BUT NOT
ATTACHED TO, HER
BODY.

STOP RECORDING - ROLL BACK + MIX

20. 2 B The Fendaleen
appear

THE HALO STARTS
TO FADE AND AS IT
DOES THE RIBBONS
BEGIN TO
DEMATERIALISE.

STOP RECORDING - ROLL BACK + MIX

21. 2 B The Fendaleen
vanish

AS THEY DISAPPEAR
ONE OF THEM,
SHOCKINGLY, BEGINS
TO MOVE. IT HUMPS
ITSELF UP IN THE
MIDDLE LIKE A LARGE,
LETHARGIC, TAPE
WORM.

THE WHOLE
MANIFESTATION
IS QUITE BRIEF.

STOP RECORDING

COLBY IS VISIBLY
SHAKEN.

22. 3 C
C 2-SHOT
COLBY/DOCTOR
Let DOCTOR
exit frame R

THE DOCTOR IS
GRIM. HE GOES
TO HELP THEA)

COLBY: What was it?

23. 2 B
The DOCTOR
enters L of
frame and helps
THEA TO chair

THE DOCTOR: I'm not sure. /
they looked
like embryo fendaleen.

(THEA COMES
ROUND)

(3, next)

(Shot 23 on 2)

15

THEA: COLEY: Embryo what?

CU COLEY

DOCTOR: Fendaleen. A creature from my own mythology. It perished when the fifth planet broke up, or so they said.

THEA: What's wrong?

DOCTOR: Shock, it was shock. Have some coffee, it will do you good.

THEA: Thank you.

DOCTOR: Do you take sugar?

24. 3 C

CU COLEY

THEA: Please.

COLEY: A creature from mythology - do you know what you're talking about?

25. 2 R

CU DOCTOR

DOCTOR: You saw it. If it's survived twelve million years its energy reserves must be enormous.

26. 3 C

CU COLEY

THEA: Twelve million?

27. 2 B

CU DOCTOR

COLEY: Why did you say twelve million?

DOCTOR: What? Around twelve million. That's when the fifth planet broke up.

(COLEY STUDIES THE DOCTOR, IMPRESSED DESPITE MISGIVINGS.)

28. 3 C

CU COLEY

Yes, there are four thousand million people on your planet, and if I'm right within a year there'll only be one left alive. Just one.

(Shot 28 on 3)

29. 2 B
CU DOCTOR

COLIN: What are you exactly?
Some kind of wandering Armageddon
pedlar?

30. 1 B
KES Door
- STAEL/FENDELMAN
+ 2 Security
Guards

DOCTOR: Who's in charge around
here?

FENDELMAN: I am. Stay exactly as
you are.

31. 4 B
MCJ DOCTOR
PAN him L
to FENDELMAN

(THEY TURN. HE
HAS A GUN)

DOCTOR: Dr. Pendelman, I presume?
Is that really your name? /
FENDELMAN: Yes, it is. I'm Dr. Pendelman.
I'm a doctor of psychology from New
England. I will ask the questions.
STAEL: (HE WALKS TO STAEL & PANS HIM)
BESIDE HIM)

At Shot at door

(STAEL BENDS TO
EXAMINE THE BODY,
FENDELMAN WAVES
SOME SECURITY MEN
FORWARD)

FENDELMAN: I will give the orders.
But later. Lock him up somewhere.
round up.

DOCTOR: Is this how you treat
all your house guests?

FENDELMAN: Only uninvited ones,
whom I suspect of murder. Take him
away!

32. 1 B
CU DOCTOR

(THE SECURITY
MEN BEGIN TO
HUSTLE THE
DOCTOR OUT)

DOCTOR: You have to do two things,
Fenkelman. Dismantle that scanner -
but that'll take time. For this
she needs help!
SECURITY MEN: Move!

33. 4 B
Group shot
PAN STAEL L
to body - he
kneeling beside it

THE DOCTOR: ... and run some tests
on her. Start with an x-ray of
her skull!

(1, next)

(Shot 33 on 4)

(THEY JUSTLE
HIM OUT.)

STAFF HAS
COMPLETED
HIS PRELIMINARY
EXAMINATION)

34. 1 B
MCU Fendelman

[unc]
SPOKING: It is as before.

35. 3 C
MCU COLBY

FENDELMAN: A terrible thing.
COLBY: /

PAN him R to
2-s COLBY/FENDELMAN COLBY: This time I will call
the police. Come along Thea.

Let COLBY go

FENDELMAN: As you wish. But
Adam, how will you explain why
you did not call them the last
time? *[unc]* /

36. 4 B
CU STAFF

(COLBY AND
THEA GO OUT)

38. 2 B
CU Fendelman

STAFF: Doctor Fendelman. /

38. 2 B
CU Staff

FENDELMAN: Yes? /

37. Cu Fendelman

STAFF: The process of decomposition
is much faster this time.

RECORDING PAUSE

38. 2 B
CU Fendelman

*(as she reacts to
the conversation)*

(5, next)



5B

40. 5 B
LS Storeroom

7. INT. CELLAR STOREROOM. NIGHT.

As the DOCTOR
is thrown in
TIGHTEN on him

(THE ROOM IS
SMALL, WINDOWLESS
AND STONE FLAGGED,
WITH A HEAVY OAK
DOOR.)

THE DOOR IS OPENED
AND THE DOCTOR
SHOVED INSIDE.

HE LISTENS TO
THE SOUND OF THE
DOOR BOLT BEING
PUSHED HOME AND
LOOKS ROUND HIS
PRISON)

THE DOCTOR: (SHOUTS) There isn't
time for this!

(HE FEELS AROUND
IN HIS POCKETS
AND PRODUCES HIS
SONIC SCREWDRIVER.
HE SETS TO WORK
OF THE LOCK)

RECORDING PAUSE

41. 5 B
CU lock and
sonic screwdriver

R E C O R D I N G . B R E A K

16
16

4D 3A

8. INT. COTTAGE LIVING-ROOM. NIGHT.

(JACK IS SITTING
ON THE ARM OF A
CHAIR.

LEELA IS STANDING
FACING HIM
SQUARELY.

MOSS IS FIDGETING,
NURSING HIS
BRUISES AND A
GRIEVANCE)

42. 3 A
MCS JACK

JACK: That do seem a little far-fetched. /

43. 4 D
C2-s LEELA/MOSS

MOSS: 'Ent a word o' truth in it,
that's why! /

44. 3 A
MCS JACK

JACK: (TO MOSS) You wouldn't recognise the truth if you fell over it.

LEELA: (CALMLY) Why should I lie to you? /

45. 4 D
C2-s LEELA/MOSS

JACK: Fear? /

LEELA: Does it seem to you that I am afraid?

MOSS: You ought to be! (Cont...)

(LEELA IGNORES
HIM.

(3, next)

(Shot 45 on 4)

MOSS ANGRILY
PUSHES AT HER)

MOSS: (cont) I said you ought to
be - ah!

(LEELA FLIPS
HIM ONTO THE
ARMCHAIR)

LEELA:
(MAKES TO LEAVE) I must go now.

46. 3 A
MOS JACK
he rises

JACK: Hey / a minute! (MORE SOFTLY)
Please?

(MOSS IS PICKING
HIMSELF UP
AGAIN.)

JACK TURNS
TO HIM)

47. 4 D
MCU MOSS

On your way. /

48. 3 A
CU JACK

MOSS: I want to see Mother Tyler. /

(4, next)

(Shot 48 on 4)

JACK: Mrs Tyler don't want to see you.

MOSS: Where is she?

JACK: I don't know! I can't find
her.

49. A D.
ACT MOSS

JACK enters
frame L +
pushes MOSS
to door

MOSS: She's got suffen for me. I
paid good money for it.

JACK: You'll get your money back.
Now get out.

(MOSS HESITATES)

Out!

(MOSS HURRIES
TO THE DOOR.
HE TURNS
AND LOOKS AT
LEELA)

MOSS: I'll see you again.

(*)

LEELA: Get some practice first.

(MOSS GOES
OUT. JACK

CLOSES THE
DOOR AND PUTS
THE GUN DOWN)

HOLD JACK's
X down to
LEELA

Let JACK go
HOLD LEELA

JACK: Nasty piece of work. Him and
some others from the village they -
well I'm not sure exactly. Thing
is I think my gran's involved in
whatever it is. I mean she's a good
old girl but... well she were brought
up in the old ways, see?

50; 3 A
ACT JACK

LEELA: The old ways? /

(4. next)

(10)

(Shot 50 on 3)

JACK: The old superstitions an' that. He called her 'Mother Tyler', that 'ent 'cause he likes her. That's from the Old Religion. There's suffen nasty going on. Do you know what it is? Have you and this Doctor bloke been sent to sort it out? /

51. 4 D
CU LEELA

LEELA: The Doctor came to stop the sonic time scan. /

52. 3 A
CU JACK

JACK: What's one of them? /

53. 4 D
CU LEELA

LEELA: He says it will cause (FROM MEMORY) a direct continuum explo...? Implosion. /

54. 3 A
CU JACK
as he sits
go into ECU

JACK: (LAUGHS) Damn, girl! You don't half tell some whoppers don't you. /

55. 4 D
CU LEELA
as she kneels

LEELA: (PUZZLED) Whoppers?

JACK: Don't matter.

LEELA: I'm sure the Doctor would help you. He's difficult sometimes but he has great knowledge, and great gentleness.

56. 4 D
CU LEELA

for (v) on Page 22.

5B

9. INT. CELLAR STOREROOM. NIGHT.

57. 5 B
LS DOCTOR

(THE DOCTOR
IS KICKING AT
BOXES)

(Break next)

20

(Shot 57 on 5)

(THE DOCTOR
THROWS HIS
SONIC SCREWDRIVER
DOWN AND SITS
ON A BOX)

(FROM OUTSIDE THE
DOOR THERE IS
THE SOUND OF METAL
FRAGMENTS FALLING
AND THE DOOR
SWINGS OPEN
A LITTLE.

TIGHTEN on
DOCTOR as he
leaves

THE DOCTOR
TURNS BACK AND
BEAMS)

DOCTOR: Let me out of here!

he closes door

(THE DOCTOR
BANGS ON THE
DOOR, GOES
OUT AND CLOSES
IT GENTLY)

R E C O R D I N G B R E A K

EP. 2

1A 3A

9A. INT. COLBY'S LAB. NIGHT.

16. 3 A
C 2-shot
COLBY/THEA
entering

(COLBY + THEA
ENTER)

Let COLBY go
oof L. HOLD
THEA

COLBY: I should have gone to the
police right away.

17. 1 A
MCS COLBY

THEA: Then why didn't you?

18. 3 A
MCS THEA

COLBY: Thea, I've always been
ambitious. That's a weakness in
anyone.

19. 1 A
MCS COLBY
He bends down
and finds
'phone

COLBY: When Fendelman offered me
unlimited funds I jumped at the
chance. I owe him a great deal and
when he asked for the body to be
moved it seemed so unimportant.

20. 3 A
MCS THEA

21. 1 A
MCS COLBY

THEA: But now with Mitchell dead ..

22. 3 A
MCS THEA

COLBY: Yes.

23. 1 A
MCS COLBY
GO into CU

THEA: Alright, then ring the police

(COLBY FINDS THE
'PHONE, PICKS IT
UP THEN LOOKS
TO THEA.)

24. 3 A
CU THEA

COLBY: The line is disconnected!

25. 1 A
CU COLBY

THEA: Disconnected?

26. 2 A
CU THEA

COLBY: Yes, as in cut off.

(1 next)

(Shot 26 on 3)

THEA: Adam please, can't you be serious for just a minute? /

27. 1 A
BCU COLBY

Go into
BCU

COLBY: I am serious. We're surrounded by guards, beset by a wandering lunatic and with a pair of corpses on our hands. On top of all that the telephone appears to be very dead. /

28. 3 A
BCU THEA

29. 1 A
BCU COLBY

THEA: It must have been planned. /

COLBY: By Fendelman?

30. 3 A
BCU THEA

THEA: No, not by Fendelman. He's just a part of it. Doing what was planned for him. Don't you see ... for him that would fit ... would explain ...

31. 1 A
BCU COLBY

32. 3 A
BCU THEA

COLBY: Would explain what? /

HOLD her X
to COLBY to
2 BCU shot

THEA: You haven't asked me whose plan it is. Ask me Adam, ask me. Ask me who planned it.

COLBY: Stop it, Thea, Stop it!

THEA: I did! Don't you understand? I did!

33. 1 A
MC 2-shot

COLBY: Be reasonable Thea. How could you have? You're as same as anyone around here. Except...? / Oh come on

PAN them L
to door.

(THEY LEAVE)

R E C O R D I N G B R E A K

2

- 25 -

1B 2B 4B 3C

58. 4 B IS COLBY 10. INT. PRIORY KITCHEN. NIGHT.
at window.

(THE BODY HAS
BEEN REMOVED.

PAN him L
to fireplace
area

THEA IS SITTING
AT THE TABLE.
SHE IS VERY
PALE AND QUIET.

COLBY IS
RAGING AT
FENDELMAN)

59. 1 B HIS FENDELMAN
COLBY: You must think my head zips
up at the back! /

FENDELMAN: Be reasonable, Adam.
Why should I disconnect the telephone?

COLBY: For the same reason you've
got the place surrounded by thugs!

60. 3 C YOU COLBY
FENDELMAN: And what reason is that?

COLBY: Because you're mad Fendleman!

(QUIETLY AS THOUGH
REALISING FOR THE
FIRST TIME THE
IMPLICATION OF IT)

61. 1 C YOU FENDELMAN
You're mad. /

(3, next)

(Shot 61 on 1)



- FENDELMAN: If that were so you are hardly behaving in a manner conducive to your own safety. Surely you must humour me. Sit down.
62. 3 C
MCU COLBY
he sits
(COLBY DOES SO)
63. 1 B
MCU FENDELMAN
The skull that you found is, I believe, extra-terrestrial in origin.
64. 3 C
CU COLBY
COLBY: An alien space traveller.
65. 2 B
CU MEA
(NODDING)
66. 3 C
CU COLBY
Hence the guards. Next of kin come for the remains. You're expecting an attack by little green men from... Venus?
67. 1 B
CU FENDELMAN
FENDELMAN: Don't talk like a fool, Colby! You are not a fool!
68. 3 C
CU COLBY
COLBY: No, I'm not! That skull is human. It's a skull like yours or mine. Modern man. Homo sapiens.
69. 1 B
ECU FENDELMAN
FENDELMAN: Exactly. And it is also twelve million years old. Millions of years older than the earliest remains of any of man's known ancestors.
70. 3 C
BCU COLBY
COLBY: You, you think we're all aliens?

Bal Mea

R E C O R D I N G B R E A K

25

3D

11. INT. COTTAGE. NIGHT.

71. 3 D
LS LEELA/JACK

(JACK AND LEELA
ARE PREPARING
TO LEAVE)

HOLD JACK's
X up to door
keeping LEELA
L of frame

JACK: Let's go then. Find your
Doctor. P'raps he can - fit all
together and make sense of it. If
he's everything you -

(LEELA GESTURES
HIM TO SILENCE.
THERE IS A FAINT
SOUND OUTSIDE.)

JACK MOVES TOWARDS
THE DOOR)

(LOUDLY) Yeah, if he's as clever
as you say he is I reckon he'll know
what's going on.

RECORDING PAUSE

72. 3 D
CU door
JACK opens it
to reveal
CU MRS. TYLER
quickly into
ECU

JACK PULLS
THE DOOR
OPEN
MRS TYLER
IS STANDING
THERE. HER
EYES ARE WIDE
AND STARING.
HER MOUTH IS
TWISTED IN A
SOUNDLESS
SCREAM)

R E C O R D I N G B R E A K



73. 5 C

DOCTOR

walks from
cam and turns
R into corridor
three

12. INT. CORRIDOR 2. NIGHT.

74. 4 R

LS DOCTOR

12 A. INT. CORRIDOR. NIGHT.

(THE DOCTOR
IS MAKING HIS
WAY CAREFULLY
ALONG THE
CORRIDOR.

TIGHTEN to
MCU as he
reaches
door

THE DOOR TO
FENDELMAN'S
LABORATORY
IS AJAR.
HE HEARS THE
MURMUR OF
VOICES.

SILENTLY HE
GOES TO THE
DOOR AND PEERS
IN.

FROM THE
DOCTOR'S
P.O.V. STAEL
IS VISIBLE
THROUGH THE
CRACK BUT THE
PERSON HE
IS TALKNG TO
IS NOT. HE IS
ANGRY BUT
KEEPING HIS
VOICE LOW)

STAEL: (O.O.V.) You should not
have come here.

MOSS: (O.O.V.) I had to warn you.

(2 next)

(Shot 74 on 4)

STAEL (O.O.V.) There are
Security Guards now.

3E 2C

75. 2 C 13. INT. FENDELMAN'S LABORATORY. NIGHT.

CU STAEL
R/T/G
MOSS IN L
B/G

(STAEL IS
TALKING
TO TED MOSS)

MOSS: City boys. It 'ent hard to
get past them.

STAEL: It was a stupid risk.
Fendelman is already suspicious and
uneasy. Why do you think he sent
for the guards?

MOSS: I had to warn you about the
Doctor.

as STAEL
turns

STAEL: What Doctor?

4E

76. 4 E 14. INT. CORRIDOR 3. NIGHT.

MCU DOCTOR
GO into
BCU

(THE DOCTOR
LISTENS EVEN
MORE INTENTLY)

(3, next)

2P
2P

(Shot 76 on 4)

MOSS: (O.O.V.) There's a bloke calls himself the Doctor. Tall. Curly hair. There's a girl working with him. I told them where to find this place. I didn't realise. I tried to stop them after. They know all about us!

(THE DOCTOR RAISES HIS EYEBROWS)

3E 2C

77. 3 E 15. INT. FENDELMANS' LAB. NIGHT.
C 2-3 STAEL/MOSS

~~STAEL~~: I doubt that.

MOSS: They're investigators. They come to investigate.

PAN them
L to door.

~~STAEL~~: I will deal with them. Now go. Quickly.

(MOSS GOES
TO THE
DOOR)

4E

78. INT. COPIEDOR'S. NIGHT.
~~STAEL~~
PAN from L
to corridor
CWC

RECORDING PAUSE



79.

4

E
US doorway
MOSS + STAEL
enter frame.

STAEL: Are all our friends prepared?

(MOSS TRIES TO LOOK
AT STAEL AND AS HE
DOES SO HIS DOCTOR
SLIPS PAST)

MOSS: They're waiting for the word.

STAEL: When the time comes we must be twelve.

Let MOSS exit
in direction
of corridor 1.

MOSS: You do lead the coven now
but we know the Old Way. Thirteen
be the number.

STAEL goes back
into Lab.

STAEL: A place must be left for
the one that kills.

30

1B 2B 4B

82. 4 B

17. INT. PRISON KIRKBY. NIGHT.

MCU COLBY

(COLBY IS
NOW CAUGHT UP
IN WHAT
FENDELMAN HAS
BEEN TELLING
HIM)

83. 1 B

MCU FENDELMAN

COLBY: Circumstantial. It's all
circumstantial.

84. 4 B

MCU COLBY

FENDELMAN: It is the only logical
explanation Adam. Man did not
evolve on Earth. I am convinced
of this. There is something else
that I have not told you Adam. With
the scanner I have traced what I
now think is the moment of death
of this alien traveller. There is
at that moment an enormous surge of
energy the like of which I have
never seen before. This is what
first attracted my attention. It is
an in-pouring of power - a concen-
tration of energy, as though to store.
Now I asked myself where would this
energy be stored and why? These
questions I could not answer until
I x-rayed the skull.

85. 1 B

MCU FENDELMAN

COLBY: You x-rayed the skull? When?

86. 4 B

MCU COLBY

FENDELMAN: Stael and I have been
doing tests in secret for some time.

87. 1 B

MCU FENDELMAN

COLBY: Oh, thank you!

88. 4 B

MCU COLBY

FENDELMAN: No, no, you are right.
But from the beginning I have had the
feeling that this was so important
that it must be kept completely
secret. Now these murders and the
mysterious intruder -

31

(Shot 88 on 4)

COHEN: He said something about
x-rays.

89.

2 B

MOU THIA
as she rises

(THEA GETS
UP FROM
THE TABLE)

90.

4 R

MOU COLEBY

THEA: Will you excuse me?

COLEBY Xs to
THEA. Let
THEA go, HOLD
COLEBY

COLEBY: Thea, I'm sorry. Are you
feeling

91.

1 R

MOU FENDELMAN

THEA: No, it's all right. I'm just
very tired. I'll go and lie down
for a while.

THEA enters for
2-shot
THEA/FENDELMAN
Let THEA go,
HOLD FENDELMAN

FENDELMAN: You are looking a little
pale my dear. You have been working
too hard. I will ask Stael to look
in on you later.....

92 C

MOU THIA
at door

(THEA GOES
OUT)

92.

4 R

MOU COLEBY

Obviously this intruder has been
spying on us.

PAN him R to
2-shot
COLEBY/FENDELMAN

COLEBY: (THOUGHTFULLY) Yes. Well,
out of the x-rays, what did you
find?

Let them leave
frame

FENDELMAN: Ah, I will show you.
Come!

4D

18. INT. COTTAGE LIVING-ROOM. NIGHT.

93.

4 D

closest poss.
3-shot
JACK/MRS.T/LEELA

(MRS. TYLER IS
SITTING SNIFFLY
IN A CHAIR. A
BLANKET IS WRAPPED
AROUND HER SHOULDERS)

(Pause next)

(Shot 93 on 4)

(JACK SNIFFS
IS SQUEEZING
ON THE ARM OF
HIS GRANNY.

THE OLD WOMAN
IS HOLDING
TECHNEY TO
HIS WRIST.

LENNIE TRIES
TO FORCE SOME
BRANDY INTO HER
MOUTH.)

JACK: Gran? Can you hear me?

LENNIE: Here drink this old woman.
It will warm you.

(THE BRANDY TRICKLES
OUT OF HER MOUTH.)

JACK : Gran? What happened?

LENNIE: Don't ask her that. It's
because she doesn't want to remember
that she is like this. You are
safe now, old woman.

(SHE STROKES
HER FACE)

94. — (—)
See Ms. X

You are safe now, nothing can hurt
you. I will let nothing hurt you.

MRS. TYLER: (MUTTERING, INCOHERENT)
I seen it ... great ... dark ... it
called me ... in my mind it called
me ... hungry ...

JACK: What's it mean?

MRS. TYLER: It were hungry for my
soul ... everything ...

(Pause next)

(Shot 93 on 4)

LEEMA: The Doctor will know.

MRS. TYLER: Nothin' left, no
time now....

LEEMA: I must find the Doctor.

3-shots

(LEEMA GETS
UP)

MRS. TYLER: Help me!.... Help us!

LEEMA: Stay with her!

(LEEMA HURRIES
TO THE DOOR
AND GOES OUT)

RCA REC. 7.

MRS. TYLER: It were hungry for
my soul!

RECORDING PAUSE

From (v) - 51 page 35
to end of scene

RECORDING BREAK



SE 2C

95. 3 E
CU X-ray
plates on
wall

PULL OUT
to find
COLBY/FENDELMAN
backs to cam.

19. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEL HAS
GONE.

FENDELMAN
HAS SEVERAL
X-RAY PLATES
ON A WALL
VIEWER.

THEY ARE
PICTURES OF
THE SKULL
FROM DIFFERENT
ANGLES.

HE AND
COLBY ARE
LOOKING AT
THEM)

FENDELMAN: Do you see it?

(HE POINTS TO
A PICTURE OF THE
BACK OF THE
SKULL.

THERE IS
A FAINT BUT
DISCERNIBLE
PENTAGRAM IN
THE SKULL
STRUCTURE)

COLBY: It looks like a pentagram.
It's the way the fragments have been
assembled.



96. 2 C
C 2-2205
FENDELMAN/COLEY

FENDELMAN: No. That is part of the bone structure itself. I believe it to be some sort of neural relay. That is where the energy was stored. It is interesting is it not, that for as long as man can remember the pentagram has been a symbol of mystical energy and power?

COLEY: All right, let's assume that's the 'how'. You're still left with why.

FENDELMAN: A beacon.

COLBY: A what?

FENDELMAN: Suppose the power is still within that neural circuit and can only be released by the intelligent application of advanced technology.

COLBY: You mean the release of the energy would act as a signal that there was intelligent life on this planet.

FENDELMAN: And mankind would at last meet its -

COLBY: Next of kin?

FENDELMAN: Destiny, Adam. It's destiny.

R E C O R D I N G B R E A K

EP.2

TELECINE 3: (DUR: 17")

SOT

Ext. Fetch Priory.

Night.

LEELA pauses at
the edge of the
wood. A SECURITY
GUARD is patrolling.

She ghosts out
and immobilises
him.

She runs noiselessly
towards the house.

END TELECINE 3.

19A. CORRIDOR. NIGHT.

1. 2 B
 LS Corridor
 THEA enters Xs
 down to door
 of storeroom
 (THEA COMES
 DOWN TO STOREROOM
 DOOR AND GOES IN)

3B

19B. INT. CELLAR STOREROOM. NIGHT.

2. 3 B
 MS THEA
 in silhouette
 at door
 (THEA STANDS IN
 DOORWAY OF DARK
 ROOM)

THEA: Hello, are you there.
 Please, I need help.

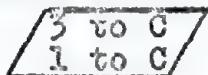
(SHE REALISES THE
 DOCTOR IS NOT
 THERE AND TURNS
 BACK INTO THE
 CORRIDOR)

1B

19C. INT. CORRIDOR. NIGHT.

3. 1 B
 LS Corridor
 HOLD THEA's X
 down to doorway
 (THEA CROSSES
 DOWN TO FENDELMANS
 LAB.)

RECORDING BREAK



30 1C

20. INT. FENDELMAN'S LAB. NIGHT.

4. 1 C
 MS THEA
 at door
 She Xs down
 to x-ray unit
 (THEA ENTERS, SHE
 LOOKS AROUND, SEES
 X-RAYS + CROSSES
 TO IT, SWITCHES
 IT ON, AND STARES
 AT THEM)

EIGHT

X-RAYED

(3 next)

(Shot 4 on 1)

(SUDDENLY STAEL
ENTERS)

MIX

5. 3 C
CU X-ray

MIX

6. 1 C
CU THEA

RECORDING PAUSE

7. 1 C
MCS Door +
STAEL

STAEL: Thea!

8. 3 C
ACU THEA

THEA: Max, You frightened me!
Do you have to creep about like
that?

9. 1 C
MCS STAEL
HOLD his X
to door,

STAEL: I apologise Thea.

(HE CLOSES DOOR)

10. 3 C
CU THEA

What are you doing here Thea? /

11. 1 C
CU STAEL

THEA: I came to look for the
stranger. Do you know where he
is? /

12. 3 C
CU THEA

MAX: It's not important. /

13. 1 C
CU STAEL

THEA: It is to me. I must find
him. I think he can help me. /

14. 3 C
CU 2-SHOT
STAEL/THEA

STAEL: Why should you need help
Thea? Anyway the stranger has escaped.
He can do nothing. It is too late.
Too late for all the meddling fools.

(THEA TRIES TO GET
TO THE DOOR BUT
STAEL BARS HER WAY)

14A. —————
Chloroform pad
in Max's hand

THEA: What are you talking about -
Max get out of my way!

14B. —————
(1, next) 2-Shot

39

(Shot 14 on 3)

STAEL: There is no need for you
to be afraid of me.

THEA: Please, Max.

15. 1 C

C 2-SHOT
STAEL/THEA

(AS STAEL MOVES TWDS
HER. THEA BACKS
AWAY TOWARD THE
SCANNER)

STAEL: It is fitting that you
should be the key to my power.

THEA: Don't be such a fool Max!

STAEL: You are the chosen one
Thea.

PAN down as
THEA falls +
TIGHTEN to
CU THEA

(HE QUICKLY GRABS
THEA AND PUTS A
CHLOROFORM PAD OVER
HER FACE. SHE FALLS
TO THE GROUND.)

(O.O.V.) The chosen one.

R E C O R D I N G B R E A K

4F

21. INT. COLBY'S LABORATORY, NIGHT.

98. 4 P

LS LAB.

DOCTOR enters
PAN him R to
THEA's desk,
HOLD his X
down to COLBY's
desk, AVOIDING
SKULL.

(THE DOCTOR SLIPS
IN, CLOSES THE
DOOR CAREFULLY
AND SWITCHES ON
THE LIGHT.

HE LOOKS ROUND
AT THE LABORATORY)

THE DOCTOR: Mn. Parastatic magnet-
ometer. *How quaint*

As he sits PULL
BACK to see SKULL
L of frame

(HE SEES THE
SKULL AND *SHELISA BONE*.+
HURRIES TO IT.
HE TAKES OUT A
JEWELLER'S LOOP
AND LOOKS CLOSELY
AT THE SKULL.

HE STRAIGHTENS
UP AND STANDS
THINKING)

Uhm, 19th Century. Ah, oh,
Yes, just there. Would you like
a jolly baby, no perhaps not

(HE PUTS OUT HIS
FINGER AND TOUCHES
THE SKULL FOR THE
FIRST TIME)

*Alas, poor
Skull,*

Not Aaagh!

(As directed sequence
next)

(AT THE LAST
MOMENT HE TRIES
TO DRAW BACK
HIS FINGER FROM
CONTACT WITH THE
SKULL BUT IT IS
TOO LATE. HE
IS ENVELOPED
IN A CRACKLING
DISCHARGE OF
POWER.

41

(Shot on 4 + S/I 1)

into 6cu

- ~~As directed Sequence~~
100. ~~OU DOCTOR~~
201. ~~OU POWER DISCHARGE~~
102. ~~OU SKIN + FINGER~~

(THE POWER
DISCHARGE
CONTINUES,
GETTING BRIGHTER
AND MORE INTENSE.

THE DOCTOR CANNOT
BREAK FREE OF IT)

RECORDING BREAK

RULI TK-42

SOP

CLOSING TITLES EPISODE 2 (DUR: 50")

S/I

TJ 7

Doctor Who
TOM BAKER

TJ 22

Lighting
JIM PURDIE

TJ 8

Leela
LOUISE JAMESON

Sound
ALAN FOGG

TJ 9

Thea Hansome
WANDA VENTHAM

TJ 23

Film Cameraman
ELMER COSSEY

Martha Tyler
DAPHNE HEARD

Film Recordist
BILL MEEKUMS

TJ 10

Dr. Fendelman
DENIS LILL

TJ 24

Visual Effects Designer
COLIN MAPSON

Ted Mess
EDWARD EVANS

Special Sound
DICK MILLS

TJ 13

Jack Tyler
GEOFFREY HINSLIFF

TJ 25

Costume Designer
AMY ROBERTS

Maximillian Stael
SCOTT FREDERICKS

Make Up Artist
PAULINE COX

TJ 14

Adam Colby
EDWARD ARTHUR

TJ 26

Script Editor
ROBERT HOLMES

David Mitchell
DEREK MARTIN

TJ 27

Designer
ANNA RIDLEY

TJ 20

Incidental Music
by DUDLEY SIMPSON

TJ 28

Producer
GRAHAM WILLIAMS

TJ 21

Production Assistant
PRUE SAENGER

TJ 29

Director
GEORGE SPENTON-FOSTER
BBC (C) 1977

Production Unit Manager
JOHN NATHAN-TURNER